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A
BRIEF TREATISE
ON THE
PRINCIPLES AND ADVANTAGES
OF
ELOCUTION.

BY JOHN FORRESTER FOOT.



BRIEF TREATISE
ON THE
PRINCIPLES AND ADVANTAGES
OF
ELOCUTION.

"If nature unassisted could form the eminent speaker, where were the use of art or culture, which yet no one pretends to question? Art is but nature *improved and refined*; and before improvement is applied, genius is but a mass of ore in the mine, without lustre, and without value, because UNKNOWN and *unthought of*."

JAMES BURGH, *Author of the Dignity of Human Nature, &c. &c.*

BY JOHN FORRESTER FOOT.

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A BRIEF TREATISE
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ELOCUTION.

WHEN I first entertained the idea of announcing my intention to take a limited number of pupils, I declined offering a regular course of Lectures on the principles and advantages of Elocution, from a conviction that little more was left to me than to recapitulate what had been already so ably advanced by Sheridan, Walker, and others; whose lectures, for the most part, had been printed, and are well worthy the perusal of all who are desirous of becoming proficient in a polished and classical delivery.

Indeed, so highly have I ever esteemed the merit of their united labours, that, for some time, I was in doubt whether I could better advance my practice, or promote the object I had in view, than by offering them as a general standard, by which I professed to submit my mode of instruction *to the notice of the public*. Yet, upon mature reflection, I considered, that however excellent they may be as *general rules*, they might not always apply to *particular cases* coming under my own immediate view. I shall now, therefore, submit some

brief ideas of what I conceive to be the *principal elements of elocution*; and afterwards point out the *advantages to be derived from their study*.

ELOCUTION consists in a *just and harmonious* management of the *voice*, accompanied by *graceful and appropriate gesture and action*; and I shall here enumerate the requisites for the attainment of perfection in the above particulars.

A just and harmonious management of the voice depends on articulation, pronunciation, accent, emphasis, pauses and stops, and inflexion of tones or notes.

First, on *articulation*, as by this we give to every letter in a syllable its due proportion of sound, and also distinguish in words of more than one syllable, to which syllable each letter belongs. This is the only explanation given by all the writers I have read upon the subject.

On this head, I would remark, that, in giving every letter in a syllable its due proportion of sound, it seems to be the first essential point towards a just delivery, so it will be necessary to ascertain how this power of voice can best be acquired. Let me then ask, whence this sound or voice arises? I answer, from the lungs; -- and, next to the preservation of life, the most important use of respiration seems to be that of forming the *voice*. The organ of speech has always been considered as a kind of *musical* instrument, which may be compared to a flute, a hautboy, or an organ, and for the following reasons:—

The *trachea* (or windpipe,) which begins at the root of the tongue, and terminates in the lungs, may be compared to the pipe of an organ, the lungs *dilating* like bellows during the time of *inspiration*; and, as the air is drawn out from them in *expiration*, it finds its passage straightened by the *cartilages* of the *larynx*, (or upper part of the *trachea*,) against which it strikes. These *cartilages* being elastic, occasion, in their turn, more or less vibration in the air, and thus produce the

sound of the voice ;—the variation in which must depend on the state of the *glottis*, (being the head of the *trachea* and aperture of the *larynx*,) which, when *straightened*, produces an *acute tone*, but a *grave one* when *dilated*.

Now, let me ask, if by the most learned, the organ of speech has ever been considered as a kind of *musical* instrument, why may we not form a *speaking* as well as *musical gamut*, or, at least, something very nearly resembling it?

I hope I shall be pardoned for dwelling on this part of the subject, as it has been upon this very principle, that I can boast of having formed powerful as well as harmonious voices in the several pupils in England, who entrusted themselves to my care ; I, therefore, have proofs to support my theory.

Before I proceed further, let me be permitted to pay my most ardent tribute of respect to an author of unquestionable ability :—I mean Dr. Rush of Philadelphia. He has treated this part of the subject with the most philosophic precision. I shall not presume to contend with him for priority, though I can confidently assert that the above has been the foundation of my practice for fourteen years. It is sufficient to gratify my vanity, that I could ever have considered the subject in the same view with that accomplished gentleman and enlightened scholar.

But to continue :—If, by a *musical gamut*, we imply a scale of *musical notes*, why will not the other procure a scale of *speaking tones*?

Something of this sort, indeed, has been urged by Walker, in his “Elements of Elocution,” and in his “Rhetorical Grammar,” under the article of “Theory of the Inflexions of the Voice,” and which he illustrates by plates of rising and falling lines.

“The two slides, or inflexions of voice, therefore, are the axes, as it were, on which force, variety, and harmony of speaking turns.”

“All vocal sounds may be divided into two kinds :—namely, *speaking* sounds and *musical* sounds. *Musical* sounds are such as continue a *given time* on one precise point

of the musical scale, and leap, as it were, from one note to another ; — while *speaking sounds*, instead of dwelling on the note they begin with, slide either upwards or downwards, to the neighbouring notes, without any perceptible rest on any ; — so that speaking and musical sounds are essentially distinct ; the former being constantly in motion from the moment they commence, the latter being at rest from some given time in one precise note.”

“It may not, perhaps, be altogether useless to observe, that these angular lines may be considered as a kind of *bars* in the *music of speaking*.” — *Walker's Elements and Smith's Harmonies*.

But, be it remembered, that this theory is not advanced, till he is speaking of *whole sentences* ; thereby presuming, that *quality* of voice is *already obtained*, though he has not given us to understand the *direct principle*. What I assert is, that this speaking gamut, employed *è principio*, forms the very pivot on which good and distinct articulation in words, nay, in syllables, depends. I will endeavour to prove it, by first asking, “What are those letters of the alphabet most necessary to be distinctly heard? Most unquestionably the vowels. — Why? Because no word can be formed without one or more ; and the vowel may be said to be the soul, as the consonants form the body of a word.

As the first step to form a distinct and powerful voice, I recommend a free and frequent sound of each vowel by itself, beginning in the lowest tone, and gradually rising to the upper tones, or *vice versa*. This will appear the more necessary, when it is considered, that the consonants themselves require the aid of a vowel, either before or after them, to give them their true pronunciation.

b e	k ai	e r
c e	e l	e s
d e	e m	t e
e f	e n	v e
g e	p e	e x

It is also absolutely necessary, that the consonants should,

by themselves, be clearly and frequently sounded ; for the neglect of this practice forms one of the most prevalent causes of indistinctness, more especially in the terminations of words. The conjunction *and* is but too commonly pronounced *an* ; — you *an* I, instead of you and I. Those who, by bad example or negligence, have been seduced into a careless manner of delivery, would reap much benefit by a slow and loud repetition of sentences, by single words, without any regard to point or connexion, till they acquire the free and full sound of each word ; and this would better be practised in the presence of some literary friend.

To attain a just *pronunciation*, which consists in uttering each syllable, and general connexion of a word, in the most approved manner, the best authorities ought to be consulted ; and happy it is for the cause of literature in general, and elocution in particular, that Walker's Pronouncing Dictionary may be referred to as a certain standard of polite and classical delivery. To that work all persons addicted to provincialisms are most urgently referred ; and, as the English language is composed from so many different primitive tongues, reasoning by analogy must necessarily yield to the force of custom.

I cannot conclude this part of my subject without acknowledging the merit of many of the alterations submitted by Webster in his different editions of Spelling Books and Dictionaries. He appears to be a gentleman of indefatigable industry and research, and his works having received the sanction of so many literary and scientific characters of this country, I cannot, without more mature consideration, totally dissent from many of his alterations. Yet I must be permitted to observe, that he not only differs with Walker, Johnson, Sheridan, and others, but very frequently with *HIMSELF*. Some, nay, very many, of his errors and inconsistencies are ably pointed out in a pamphlet by Mr. Lyman Cobb.

Whatever may have been the precise meaning attached to *accent* by the ancients, and of which, indeed, among some modern scholastics, there still remains a considerable diversity of opinion, yet, in the English language, I conceive it is nothing more than the means by which we point out the particular syllable in a word, on which a stress is to be laid, for the purpose of division, or distinction from words similarly spelt; and to make its quantity long or short; as also to ascertain whether the stress ought to attach itself to a vowel or consonant; and this is most material, as, to the non-observance of this, we may attribute many of the errors into which most provincials, but particularly the Scotch, generally fall. I could dwell for some time on this subject, but shall reserve my further remarks for those who may think proper to entrust me with their tuition.

Emphasis bears relation to words or parts of sentences as *accent* does to syllables, and gives due effect to the construction and force of every sentence. In verse, every syllable must have the same *accent*, and every word the same *emphasis* as in prose. If, by observing this rule, some poetry should be reduced to prose, the fault must rest with the poet, not with the reader or speaker. Few productions of genius are to be found in the English language, the recital of which is better calculated for the display of *emphasis*, or for the exercise and preparation of the organs, indispensable for the higher graces of oratorical expression, than Collins's Ode on the Passions.

Cicero has very judiciously directed, that a public speaker *remit*, from time to time, somewhat of the *vehemence* of his action, and not utter every passage with *all the force he can*; to set off, the more strongly, the *more emphatical parts*, as the painters, by means of shades properly placed, make the figures stand off bolder. For, if the speaker has uttered a *weaker passage* with *all the energy he is master of*, what is he to do when he comes to the *most pathetic parts*?

In the foregoing sentence, the reader will find a salutary rule, in which the prominent words are printed in *italics*.

Mr. James Burgh, author of "The Dignity of Human Nature," &c. in his "Essay on the Art of Speaking," has given many excellent rules for expressing properly the principal passions and humour, which occur in reading and public speaking, and I shall conclude this part of my subject with transcribing some of his remarks, and observe the manner in which he has marked emphatic words.

"In every sentence, there is some *word*, perhaps several, which are to be pronounced with a *stronger* accent or emphasis, than the others. Time was, when the emphatical word, or words, in every sentence, were printed in *italics*; and a great advantage it was toward *understanding* the *sense* of the author, especially where there was a thread of *reasoning* carried on. But we are now grown so nice, that we have found the intermixture of two characters *deforms* the page, and gives it a speckled appearance. As if it were not of infinitely more consequence to make sure of *edifying* the reader, than of pleasing his *eye*. But to return to *emphasis*, — there is nothing more pedantic than *too much* laid upon *trifling* matter. Men of learning, especially physicians and divines, are apt to get into a fulsome, bombastic way of uttering themselves on all occasions, as if they were *dictating*, when perhaps the business is of no greater consequence than

"What's a clock? or, how's the wind?

Whose coach is that we've left behind?" — *Swift*.

"Nor can an error be more ridiculous, than some that have been occasioned by an emphasis placed *wrong*. Such was that of a clergyman's curate, who, having occasion to read in the church our Saviour's saying to the disciples,

"O fools, and slow of heart (that is, backward,) to believe all that the prophets have written concerning me!" — *St. Luke*, xxiv. 25.

placed the emphasis upon the word *believe*, as if Christ had called them fools for *believing*. Upon the rector's finding fault, when he read it next, he placed the emphasis upon *all*, as if it had been foolish in the disciples to believe *all*. The rector again blaming this manner of placing the emphasis,

the good curate accented the word *prophets*; as if the *prophets* had been persons in *no respect* worthy of *belief*.

“A total want of *energy* in expressing *pathetic* language is equally blameable. I have often been amazed how public speakers could bring out the *strong* and *pathetic* expressions, they have occasion to utter, in so *cold* and *unanimated* a manner. I happened lately to hear the tenth chapter of Joshua read in a church in the country. It contains the history of the miraculous conquest of the five kings, who arose against the people of Israel. The clergyman bears a very good character in the neighbourhood; I was, therefore, grieved to hear him read so *striking* a piece of scripture history in a manner so *unanimated*, that it was fit to lull the whole parish to *sleep*. Particularly I shall never forget his manner of expressing the twenty-second verse, which is the Jewish general’s order to bring out the captive kings to slaughter:— ‘Open the mouth of the cave, and bring out those five kings to me out of the cave;’ which he uttered in the very manner he would have expressed himself, if he had said to his boy,— ‘Open my chamber door, and bring me my slippers from under my bed.’”

It is not enough, as Quintilian says, to be a *human creature*, to make a *good speaker*. As, on one hand, it is *not true*, that a *speaker’s* showing himself in *earnest*, is alone *sufficient*, so, on the other, it is certain, that if he does *not seem* to be in earnest, he cannot but *fail* of his design. The *enthusiastic rant* of the *fanatic*, cannot *please* the *judicious*,— it can only excite their *laughter*, or their *pity*.

Dean Swift, in his *Letter to a Young Clergyman*, writes thus: “I cannot but think, that what is read differs as much from what is repeated *without book*, as a copy does from an original. At the same time, I am fully sensible, what an extreme difficulty it would be upon you to alter this; and that if you did, your sermons would be much less valuable than otherwise, for want of time to improve and correct them. I would, therefore, gladly come to a compromise with you in this matter.”

He then goes on to advise, that the young clergyman should write his sermons in a large fair hand, and read them over several times before delivering them, so as to be able, with the occasional help of his eyes, cast down now and then, upon the paper, to pronounce them with *ease* and *force*.

The grammatical pauses and stops are generally so well understood, that it would be a waste of time to notice them particularly ; yet I submit, that, though in silent reading they may be adequate to the purposes for which they are designed, yet, in *rhetorical delivery*, sentences are often so long, that the breath requires the aid of what is called the *Cæsural pause*. This, however, cannot be too cautiously employed ; — for if it be too frequently admitted, and of too long a duration, it tends to destroy the harmony, as well as confound the meaning of a sentence. I have been led to this latter remark, by my recent observation of its indiscriminate introduction on the stage. That transcendent genius, the late Edmund Kean, employed this pause with the happiest effect : — his servile imitators only make themselves ridiculous by its indiscriminate adoption.

This fault once gave rise to a hearty laugh in the Court of King's Bench in Dublin. An eminent barrister had been speaking in reply for more than two hours, when, thinking he had gained the full possession of the jury by a *strong assertion*, he paused for awhile, before he had finished his intended sentence : Lord Norbury, however, having made up his mind on the evidence of the case, rose to sum up, but was interrupted by the pleader, who intimated that he had not finished his remark. His lordship sat down, hinting that he feared the jury needed some relief from the learned gentleman's *bathos* !

I have already advanced what I deemed necessary to the formation of a good voice, under the head of articulation, and

I am fully persuaded it will be found the most essential part of the study of elocution. As to the *inflexions of tones* and notes, I willingly refer my readers to Walker. His rising and falling lines afford many useful illustrations of the practice he recommends.

Young readers and speakers are apt to get into a *rehearsing* kind of *monotony*, of which it is very difficult to break them. Monotony is holding one *uniform* humming sound through a whole speech or discourse, without rising or falling. Cant is, in speaking, as psalmody in music, a strain consisting of a few notes *rising* and *falling* without variation, like a peal of bells, let the *matter* change how it will. The chaunt with which the prose psalms are half sung, half said, in cathedrals, is the same kind of absurdity. All these are unnatural, because the continually varying strain of the *matter* necessarily requires a continually varying series of *sounds* to express it.

In the translations of French tragedies, which, for the most part, are descriptive, we discover a tiresome monotony and a pompous declamatory style; and the numbers of these, with which the English theatres, for years, were inundated, got the actors into the same trammels. The variations of voice so necessary to express the different passions, were almost totally disregarded. It is a well known fact, that, to an English ear, the French actors appear to pronounce with too great rapidity; a complaint much insisted on by Cibber, in particular, who had frequently heard the famous Baron upon the French stage; and I have heard the same remarks on the late celebrated Talma. I have heard it stated that Napoleon, who was a great admirer of the latter, not unfrequently repeated passages to the idol of the French stage, who is said to have been benefitted by the fire and variety of tone insisted on by the late Emperor of the French. The pronunciation of the genuine language of a passion is necessarily directed by the nature of the passion, particularly by the slowness or celerity of its progress, and of course is susceptible of every *inflexion of tone* or *note*. Plaintive passions, which are the most frequent in tragedy, having

a slow motion, dictate a slow pronunciation ; — in declamation, on the contrary, the speaker warms gradually, and, as he warms, he naturally accelerates his pronunciation. In either case, the *rising* and *falling inflexions* are necessary to be called into frequent action.

To conceive and to execute are very different qualifications; the *first* may arise from study and observation; the latter must be the effect of practice, and I shall conclude this part on the adoption of the *rising* and *falling inflexions*, by urging a strict attention to the state of the lungs; for, if they are affected by cold, or impaired by any other cause, their exercise should be as *lenient* as possible; and although we are told that Demosthenes overcame an habitual shortness of breath by running up mountains; such a practice appears to me much better calculated for a prize-fighter than an orator.

I come now to the last head under the General Principles of Elocution, namely, —

ACTION AND GESTURE.

These appear more difficult to be duly regulated than the art of speaking; for the student's own ear, in some measure, may judge of the voice and its variations, but he cannot see the workings of his eyes or brow, or mark the motions of his limbs or the posture of his body, without the aid of a mirror; and even then, under this disadvantage, that it represents on the right, what is, in fact, on the left. I have generally found, that when a public speaker enters fully into the spirit of his harangue, the hands and arms move with corresponding nerve and propriety; that is, when they are left to themselves. At the bar, indeed, they sometimes are most unwarrantably used; and I remember once hearing the late Lord Erskine (on being called on by a young barrister, who had spoken in mitigation of his client's punishment,) deliver a criticism, which, I think, should not be permitted to remain unknown.

"My dear Jack," said his lordship, "if Ellenborough could have *heard* what you said only, without *seeing* your *face*, or *hearing* your *knuckles on the table*, your client might perhaps have been merely fined a solitary sixpence, and liberated immediately; but, my dear Jack, justice is not to be bullied. You really seemed to me, like a man, who, when he meant to ask pardon, held his fist in the offended party's face. For the future, Jack, suit the action to the word, the word to the action." The young barrister, evidently embarrassed, after a short pause, began to excuse himself; but his lordship stopped him, by saying, — "Nay, don't attempt to defend what your better judgment must tell you is wrong; if you do, I shall think the court ought to have divided their sentence, — by fining your client the £200, and keeping the six month's confinement for *yourself*, in the House of *Correction*!"

But gesture and action, if skilfully managed, have this great advantage above mere speaking, — that, by the latter, we can only be understood by those of our own language; but by action and gesture, our thoughts and passions, whether *hatred*, *envy*, *fear*, *love*, *jealousy*, *revenge*, *hope*, *melancholy*, or *anger*, may be rendered intelligible to persons of all nations and languages.

Extract from Burgh's Art of Speaking. — Though it may be alleged, that a great deal of *gesture* or *action* at the *bar*, or in the *pulpit*, especially the *latter*, is not wanted, nor is quite in character; it is yet certain, that there is no part of man that has not its proper *attitude*. The *eyes* are not to be *rolled* along the ceiling, as if the speaker thought himself in duty bound to take care how the flies behave themselves. Nor are they constantly to be cast *down* upon the ground, as if he were before his judge, receiving sentence of death. Nor to be fixed upon *one point*, as if he saw a ghost. The *arms* of the *preacher* are not to be *needlessly thrown out*, as if he were drowning in the pulpit; or *brandished*, after the manner of ancient *pugiles*, or boxers, exercising themselves by fighting with their own shadows, to prepare them for the olympic contests. Nor, on the contrary, are his *hands* to be *pocketed*

up, nor his *arms* to *hang* by his sides, as lank as if they were both *withered*. The *head* is not to stand *fixed*, as if the speaker had a perpetual crick in his neck. Nor is it to *nod* at every third word, as if he were acting Jupiter, or his would-be son, Alexander.

With ravish'd ears
The monarch hears,
Assumes the god,
Affects to nod,
And seems to shake the spheres. — *Dryden*.

A judicious speaker is master of such a *variety* of decent and natural *motions*, and has such command of attitude, that he will not be long enough in *one posture* to *offend* the eye of the spectator. The *matter* he has to pronounce, will suggest the propriety of *changing*, from time to time, his *looks*, his *posture*, his *motion*, and *tone* of voice, which, if they were to continue too long the *same*, would become *tedious* and *irksome* to the beholders. Yet he is not to be every moment *changing* posture, like a harlequin, nor *throwing* his *hands* about, as if he were showing legerdemain tricks.

Above all things, the public speaker is *never* to forget the great *rule*, *ARS EST CELARE ARTEM*. It would be infinitely more pleasing to see him deliver himself with as little *motion*, and no better *attitude*, than those of an Egyptian *mummy*, than *distorting* himself into all the *violations* of *decorum*, which *affectation* produces. — *Art, seen through, is execrable*.

How offensive on the stage is it to witness the distortions of the servile imitators of Kemble, Kean, Cooke, and Forrest? One, with a fine powerful natural voice, grumbles like a fly in a bottle, because Kemble had no voice; another, of tall and masculine form, becomes a dwarf because Kean was not six feet high; a third, wriggles and twists, because Cooke had short arms and bow legs; and a fourth, with spindle legs and a childish treble voice, attempts the brawny Indian, and fancies his lungs stentorian. What a pity that such masters in their art should be libelled by such daws in peacock's feathers.

In a consummate speaker, whatever there is of *corporeal* dignity or beauty, “the majesty of the human *face* divine,” the grace of *action*, the piercing *glance*, or gentle *languish*, or fiery *flash* of the *eye*; — whatever of lively *passion*, or striking *emotion* of mind; — whatever of fine *imagination*, of wise *reflection*, or irresistible *reasoning*; — whatever of *excellence* in human nature, — all that the hand of the Creator has impressed of his *own image* upon the *noblest* creature we are acquainted with, all this appears in the consummate *speaker* to the highest *advantage*. And whoever is proof against such a display of all that is noble in human nature, must have neither *eye* nor *ear*, nor *passion*, nor *imagination*, nor *taste*, nor *understanding*.

I shall now proceed to mention some of the principal impediments to the progress of elocution, and notice the most remarkable errors contracted by habit, and too frequently overlooked by those who profess to give instruction.

It may be asked, at what period should the study of elocution commence? I answer that, as soon as children can read, they ought to be instructed in the *rudiments*, by being carefully and kindly cautioned of the importance of distinctness and proper pronunciation; — their little minds, by this mode, will not be harassed or perplexed, if their primitive instructors will but be content with the *quality* instead of the *quantity* of each task. I am aware, also, that parents too often interfere from an apprehension that the exercise may be too much for their tender offspring; and that the earliest teachers, fearing to lose their scholars, by offending “Mama,” are content merely to teach the written alphabet, and to spell and put syllables together just as they are written; and should any one of their scholars, from timidity, or the desire of rivaling competitors, contract a lisp or stutter, or be defective in distinctness or pronunciation, these faults are set down as natural impediments, or defects in the organs of speech, and

the pupils are suffered to continue in their error, and pronounced incurable.

Not much more preferable is the situation of a child, when sent to what is called a regular academy, to which he is transported without one ray of knowledge of his own language, and immediately involved in all the difficulties of Latin and Greek. Hesitation naturally increases the faults he has before imbibed, and, being huddled into a class, his imperfections are overlooked; and as the master does not profess to improve his English delivery, as soon as he can gabble a book of Virgil or Homer, he is pronounced an apt scholar, and perhaps speedily removed to some college, where he may become *learned*, but not *eloquent*; for, even *there*, the prize is too often given to the *swift*.

He now arrives at the period, when the errors of his education are more perceived, and more poignantly deplored. Should he be destined for the pulpit, the bar, or the senate, for either he finds himself deficient. He feels that, though he has ideas that might benefit his fellow-creatures, he cannot utter them, so as to make the desired impression on others; and should he apply to any professor of elocution, after toiling to acquire voice, elegance, and grace, unfortunately in vain, because their principles are commonly not fully explained, or defectively understood, his lisping, his stammering, and his stuttering are pronounced incurable. If he ascend the pulpit, he will shortly be without a congregation, and thus the divine truths of revelation are oftentimes kept in obscurity. If at the bar, he will be without a brief, or, at most, but a chamber counsellor; — and, if in the senate, he *must* remain a *silent orator*, or, if he attempt to speak, let his matter be however well arranged, receive the mortification of being coughed down, and *aye* and *nay* the only words he will be endured to utter.

To those whose ambition may prompt them to pursue their studies for *any* of the *liberal* professions, the knowledge of the *principles of elocution* must be eminently desirable; and even, if they should have neglected, or not *duly* attended to

the first grand method of establishing the powers of voice, the sooner they endeavour to recover their lost ground, the greater will be their chance of success. The longer a bad habit is permitted to continue, the more difficult will be its removal.

To conclude :—If, in countries where the highest offices of state, the greatest preferments in the pulpit and at the bar, are too often confined to the descendents of already affluent fortunes or high connexions ; and where a seat in the representative assembly of the people is more frequently obtained by weight of purse than depth of intellect ;—if there, I say, the powers of oratory are felt as one of the surest paths to preferment and honour, what tenfold advantages must accrue from eloquence in a nation where the humblest citizen, by perseverance, integrity, and education, may ultimately become for a time, the representative of ALL, and by his patriotism and oratorical ascendancy, perpetuate that glorious independence for which his ancestors gallantly and nobly hazarded their lives.

THE END.

MR. FOOT

Respectfully informs the public in general, that he has made arrangements, by which he hopes to be enabled to instruct a *limited* number of Pupils in the

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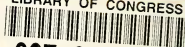
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